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Bildungsroman of an Eccentric *Hindustanwalla*: Revisiting Peculiarities of All about H.

Hatter by G V Desani

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Abstract:

End of second world war brought in some new changes in Indian English fiction. Most of the writers were touched by the agony of wars that affected western world as well as Indian subcontinent; their inclination towards portraying violence, bloodshed, social issues, major event like Partition of India. Writers like Dr Mulk Raj Anand had a sharp-edged axe to grind on all the social evils of the society in his peculiar coarse, blunt satire but at the same time, there was R K Narayan who portrayed most common issues of very common people (residing strictly in Malgudi). When and if he used satire, they were always carried a mild tone. Somewhere in between, or beyond them sits All about H. Hatter, the only novel written by Desani. Present paper aims at revisiting the peculiarities—concerning its theme, characterization and language—of this monumental work, sadly forgotten by common readers.

Keywords: Indian English, Novel, Bildungsroman, Humour

G V Desani, a teacher by profession who taught at prestigious institutes around the globe was a poet and short-story writer who blessed the world of fiction with his only novel *All about H. Hatterr*. It is, in lay man's term a comic novel filled with fantastic farce and tough usage of language. This is a complex novel which combines a variety of themes - East West encounter, search of identity, exploration of reality in course of life and figurative illustration of the sensibility that is Indian at core but layered by westernization. The sensibility and the non-sense stay together in this novel. There is fine balance of humour and irony, condescending insight and absolute foolery, unreal and real, comedy and tragedy, despair and anti-climax are coexisted just finely within the text. This novel is considered as a classic of its own kind on account of the strangeness of its theme and technique. It defies any critical classification. This is because of the hero's novel experiences which cannot be expressed in conventional form of writing. It may irritate the critics who are very particular about linguistic purity and thematic coherence. For this reason, it demands a new type of critical discipline from the readers. It follows the stream of consciousness technique and its language is a peculiar blend of unusual English. The theme of this novel is really puzzling and equally interesting for a sympathetic reader. That is why a great critic like T. S. Eliot said,

"In all my experience I have not met with anything like it. It is amazing that anyone would be able to sustain a piece of work in this style and tempo at such length." (Smith 1)

A Pure Bildungsroman: Eccentric Journey of an Unconventional Character:

This novel can be purely defined as bildungsroman because it offers us a picture of the hero's growth of consciousness, hence it is an expedition and scuffle, schooling outside the campus, the campus of life. Mr. Hatterr, the hero, is born of a European father and a Malayan mother. He is adapted by an English Missionary Society. This is how he becomes a *Sahib*, an aristocratic person amongst Indian Society and remains in the *sahib* society till the age of fourteen. When his boyhood comes to an end, he naturally acquires a new awareness of the world. He begins to discover his likes and dislikes and becomes conscious of his identity as a man in the world. While staying in the English Mission, he discovers that his nature is not suited to such a life of religion. He grows extremely fed up with the puritanical instructions. Hence, one day, Hatterr, like the bohemian painter of *Fra Lippo Lippi* in Browning steals

three books: an English Dictionary, a Latin self-taught and a French Self-taught of the Rev. the Head and runs away from the Mission.

To start a new life, he gives himself a new name, HindustaniwallaHatterr. Now he is free from the tyrannical clutches of religion. He decides to plunge into life and undergo various experiences and derive his own philosophy of life out of the knowledge acquired through his senses. He seems to be damn I starvation. He is not satisfied with the religious tired of a life of emotional him. He does not like life of mere introspection principles which fail to activate any contemplation. Like Oscar Wilde who hungered for the life of exquisite or any sensations, he also pines for the life of actual and interesting experiences, though they may be sometimes hazardous. Being an extrovert, he wants to pose himself to the naked realities of life and that way, he wants to get knowledge of the essence of life. He eagerly wishes to reach the Ultimate Truth through his personal experiences.

Like Stephen Dedalus and, Leopold Bloom in Joyce's "Ulysses", Hatterr and his friend Banerji move from place to place in search of the Truth of life. Their adventures cover up the whole of India. He meets the sages of in various cities of India and receives instructions and starts thinking about them. He says to himself, "Be suspicious I Meditate on a male dog! Look for the indirect lesson! Reality is not Appearance. He becomes very clear in his mind about different 'presumptions such as 'youth is an ugly. age, evil triumphs. 'Kismet or fate is a dam battering thing. He escapes from the pursuit of a washerwoman. Then he pursues Rosy of the circus show, and then he has a series of encounters with bogus saints of all kinds; Sadanandji, Master Punchumand others in the meantime, his kismet leads him to marriage which proves to be a very bitter experience. As a result of such knocks and shocks. Hatterr evolves his own philosophy which he reveals to Banerji.

"I say to posterity in Twentieth century life is contrast That is my crux Statement. Life is ups and downs, light and shade, sun and cloud, opposites and opposites! Take anything and you will find the opposite I It is my self-realised conclusion that life, life is contrast! Life is no one way pattern. It is contrasting all the way. And contrasts by law! Not just motley mosaic, not just crazy run and-go-do-as-you-please contrasts, but design in them." (Desani 155)

Thus, Hatterr feels totally lost in this confusion yet there is this loss of ego. Hatterr feels his identity to be a mirage—much like some dead person and yet he feels enormous peace. This

mystic has been posed to various troubles and problems during his journey throughout India and has come to the above conclusion about life. If anybody differs from his ideology, he has a ready answer "All improbable are probable in India." (27)

Thus, the readers who are seasoned with a strait forward story line will definitely feel puzzled going through pages of this novel. It is all about a topsy-turvy ride through life and psyche of H. Hatterr. It contains such a complex way of narration that reader feels perplexed after every chapter, and sometime during the chapter as well. According to Anthony Burgess who wrote the preface of this novel:

"The reader who expects the shapeless mind-wandering regularly associated with an amateur search for Truth, must now be informed that H. Hatterr's story is as carefully, even pedantically, planned as Ulysses. There are seven long sections, each of which begins with H. Hatterr consulting a Sage. That means seven Sages, each from a different Oriental city, each specialising in a different aspect of Living (H. Hatterr's capitalisation is infectious). The student, having learnt some great Generality, then proceeds to an Adventure, in which he attempts to spread the gospel to other aspiring minds. He ends the section in a discussion with his friend Banerji, then, refreshed and more hopeful than ever, he proceeds to the next stage of enlightenment. Some such pattern, as Joyce knew, was essential if the fine flood of language was not to take chaotic control". (Desani 10)

Agony of H. Hatterr:

Title of this novel suggests that H Hatterr is the most important and significant character in this novel. He is the hero who is in search of self. identity and Ultimate Truth of life. Hatterr the year-old orphan who faces a sense of footlessness and insecurity everywhere. His parents died in childhood. He has been deprived of motherly love. He has no relations. He is lost between the East and the West, he is born of a European father and a Malayan mother. He is adapted by an English Missionary Society He decides to go to the West where he becomes conscious of his mixed heritage When he comes to India. he is rejected by both the races. He is cheated, robbed and exploited by persons of both the races. He is driven out of a white club on the false complaint of washerwoman whose advances he rejects the sage wilderness, a second-hand cloth dealer, makes him nude and performs as dance round the pile of his clothes. Then he works in a circus as a lion tamer. Then he smears his body with ashes and

joins a Sadhu. He becomes a wandering saint. A Naga Sadhu steals his single cloth in which he has concealed his money. Hatterr is an unaccommodated man both in the West and the East because he is a cultural hybrid. He is a tragi-comic character who deserved both our pity and ridicule. He is an explorer of Truth who has learnt from the school of life many sweet and bitter lessons of life. At last he exposes the contrast between appearance and reality.

After he runs away from the English Missionary Society, life appears to him meaningless. He is brooding about suicide, but suddenly he changes his mind and decides to live life however frustrating or dangerous it may be. His strong aim in life is to get experience and attain romance, adventure and success. He goes on to meet different types of people in order to gain knowledge of life through personal experience.

Mockery of Fake Spirituality:

His main concern is with the truth of life, so he meets only those who are traditionally accepted in India to be the guardians of Truth, known as sages he meets seven sages and has different experiences which range from the fantastic to the mock-mystic ones. First, he meets the sage of Calcutta who teaches him a moral that man should always be suspicious. Hatterr has the same such experience. A sixty years old washer-woman pursues him. He dismisses her with a hurried kiss. But she follows him to his club and gets him dismissed through a false complaint. He decides to commit suicide. But his friend, Banerji advises him to live along and he does so. Desani puts some deep satirical words in H. Hatterr's mouth criticizing mock-spirituality:

Out in the Orient, if you wish to become an abbot, a curate feller, a deacon, a general soul-pilot, or even a bishop of a diocese, on the whole, there is no need to invest finance in a varsity education, pass exams, do the daily routine with St. Alban's Clean Shave, or ballyhoo constantly in order to raise lucre for the broken church organ hold antimacassar sales, mock weddings, or organise home-made jam jamborees, garage sales, and junk bazaars. . . . In India, if you decide to go religious, be a semi-Benedictine, a sacred chicken, belong to the Cloth, no need to hullabaloo at all. You simply cast-off clothing. You wear the minimum loin-cloth, walk freely on the plains of the country of Hindustan, and, if you are a genuine feller at all, you spend your life comforting, instructing, and teaching the populace. That's the bush theologica-indica in a nut-shell for you. (117-18)

Then he is deeply shocked with surprise when he comes to know that his club member, Mr. Hakon flirts with his wife.

In his next experience as a magazine reporter, he goes to collect somedate about a man called the sage of wilderness. He shares meal with the sage. Then the sage asks him to undress himself completely and dance around his clothes, he does so and returns to his office in a semi-naked fashion. He loses his job on account of his inability to produce the necessary report. He goes back to the sage to get back his clothes but fails because the Sage runs the business of second-hand clothes. Here the hero learns that life is a combination of opposites like the weak and the strong, the exploited and the exploiters.

Thirdly, Hatterr meets the Sage of Rangoon, a philosopher. The Sage advises him never to think of a female. But one day he feels strong sexual urge in himself and craves for a feminine company. He has an encounter with Rosie, the wife of Bill Smythe, a lion tamer. She loves him on one condition that he should act as a substitute lion tamer for her husband. He agrees with her, but he is so much, afraid of a lion during the circus show. Here he learns a lesson of amazing courage and self-sacrifice. He also learns that the twentieth century is the Medical Man's century caring only for the body. Basically, he is a man of action, not of meditation.

Then the Sage of Madras teaches him not by instruction but by interrogation. He dislikes Hatterr's blighted ignorance. He finds this Guru too abstract and goes to Sheik Ell who is known for his concrete instruction. He attributes his success in life to his necktie which is a mystic symbol. Hatterr asks for the tie Sheik becomes angry and asks him to go back to Sage of Madras. He finds himself lost and meets a money-lender in Mysore who mistakes him for a real bard and sends him 'halwa' and Rs. 300/- Hatterr feels happy, but after a few days, he receives a show cause notice in which he is asked to pay double the amount i.e. Rs 600/- and attend the court in Mysore. What a bitter experience of a financial involvement.!

Then he meets a great poseur, Sadanandi, i.e. always happy, the Archbishop Walrus of Bihar, with whom he participates in a great religious ceremony called 'the night of nights'. This ceremony is preceded and followed by walking and swimming naked before the fellow humans. Here Hatterr learns a lesson that life is full of contrasts ups and downs, light and shade.

Hatterr learns the next lesson from the Sage of Delhi who teaches him mystery of life through his own personal life. He tells Hatterr that the Universe is governed by the laws of causes and subcauses one creature feeding on the other and thus victimising the innocent. The same thing happens in Hatterr's life when he meets a Naga youngman, fights with him and goes away!

At last, Hatterr meets the Sage of All-India, Swami Punchum. He is worried about the problem of the joint cunning in the society. The Sage advises him. "Abscond from charlatants and deceivers as thou would from venomous snakes." Hatterr gives an example to the Sage of a shopkeeper who used false weights and cheated the customers. The the shopkeeper had a quarrel with three countrymen in which Hatterr was badly injured. Hel asks the Sage why the Innocent are thus victimised. he gets reply from Punchum that 'man does everything for the sake of his stomach'.

Thus Hatterr's encounters with the seven sages reveal that he has been in search of meaning of life. Sometimes he reminds us of Don Quixote and his friend, Banerji resembles Sancho Panza, Just as Don Quixote is cured of his lillusion at the end of his advi trained also cured of his false notions about life. Being an in the school of life, Hatterr wants the readers to benefit from his own experiences in different walks of life.

“This crafty exploitation of the social order, of the new esteem afforded those inhabitants of the spiritual realm (especially women and holy men) in the emergent national culture, is the key theme in the novel and has two important effects. First, Desani problematizes the easy nationalist distinction between the material and spiritual by demonstrating the ways in which one sphere can be manipulated for gain in (and thus contaminated by) the other, thereby revealing that the two are not always incommensurable and are, in fact, merely mutually sustaining fictions. This recognition has tremendous consequences for Indian nationalism, Theosophy, and for any essentialist episteme. Also, and perhaps more important for my purposes here, Desani makes a statement with regard to subaltern agency itself”. (Smith 128)

Narrative Ambiguity in *All about H. Hatterr*:

After WW II, we find radical changes in the whole picture of the Indo-Anglian literature in the matter of these and technique. Desani's *All about H. Hatterr* is a work which combines a variety of themes. It is considered as a classic of its own kind on strangeness of its theme and

technique. It may irritate on account of the critic who are very particular about linguistic purity and thematic Coherence For this reason, it demands a new type of critical discipline from the readers. It follows the stream of consciousness technique and its exaggerated language appears to be un-English and exotic

Incontestably, *All about H. Hatterris* a herculean achievement. Anticipating the reader's eagerness and excitement, Desani explains the ABC of the book in the opening pages. He says, "the choice of words is conditioned by the hero's experience. and that is why the book is not in English as it is normally written or spoken." (16) Secondly, although Desani is the creator of Hatterr as Shakespeare is the creator of Hamlet. the book still belongs to Hatterr. The writer says, "Though I warrantee and underwrite, the book is his, I remain anonymous", Desani further observes, "the words and constructions are there simply because they are natural to H. Hatterr". (16-17) Like James Joyce, here Desani allows his hero to make linguistic experiments on account of his endless hunger for experience.

As a follower of the mystique tradition, Desani stands with James Joyce, Conrad, Dylan Thomas, Faulkner and V. S. Naipol. Hatterr's English is a mixture of quotations and misquotations, literary allusions and colloquialisms. proverbs and idioms, curses and vulgarisms and what not! His language reflects his broken personality and his fondness for peculiar English words. Hatter says to his friend, Banerji.

"You Banerji only read that damme writer Shakespeare, the bard this the bard that I had father be a dog, and bay the moon! To hell with kittens, I am hot literary I admit you that. But I tell you, man, I have seen more life than that feller Shakespeare." (95)

His friend, Banerji speaks typical BengaliBabu English. This novel provides the finest example of linguistic humour. Here puns are the chief source of humour.

The Panchtantra, *the Upanishads* and the *Puranashave* contributed to its artistic beauty. This novel is structurally based on the *Panchtantra* which uses the device of chain story throughout. The device of autobiographical narrative is typically Western. *All About H. Hatter* is a synthesis of Eastern and Western narrative techniques. Its place in Indian fictional literature is unique and unparalleled on account of its thematic strangeness and exaggerated language

H. Hatter: A Carrollian or a Quixotic Hero?

The title of this novel is given after the name of H. Hatter because he is the hero and the pivot of the whole action of the novel. All other characters and incidents revolve round his character. His encounters with the seven sages, reveal that he has been in search of meaning of life, like Don Quixote, and in the same way like celebrated protagonist of Cervantes at the end of his adventures Hatter is cured of his false notions about life.

Desani's absurd narrator-hero has adopted the name of Hatter from his English headmaster whose over-sized hat reminds him of the Mad Hatter of Lewis Carroll's Alice. The Carrollian hero's surrealistic fantasy/resembles Hatter's seven adventures. Most of them are encounters with 'gurus' and women. All of them exploit and cheat the helpless Hatter. He lived an innocent life abroad, but in India he is lost in the jungle of disillusionment and deception. there is a touch of Don Quixote in his series of quest after quest. All his quests end in acute discomfort, loss of his trousers, robberies, adventures with lions and lunatics and persecution by wife and mistress. Yet Hatter net a romantic Knight. His ambitions are a curious mixture of the Worldly and the mystical, he is in search of a 'guru', 'Sanyasi', 'Sadhu', 'fakir' who in the ancient tradition of Hindu Wisdom, will offer him guidance to religious truth. At the same time, he is also in search of gold, easy wealth and he is not repelled by the charms of the opposite sex.

His name, HindustaniwallaHattersymbolises his own hopelessness and consequential feeling of seclusion and estrangement. Here 'H' stands for Hindustaniwala and Hatter suggests a 'sahib'. This name was inspired by the 'too-large'for him hat of the Headmaster of Hatter's Missionary School.Desani puts this story in a very peculiar style in following words:

“I assumed the style-name H. Hatterfor the nom de plume 'Hindustaniwala, and 'Hatter', thenom de guerre inspired by Rev. the Head's too-large-for-him-hat),and, by and by (autobiographical I, which see), I wentcompletely Indian to an extent few pure non-Indianbloodsahib feller have done”. (33)

It also suggests the Hatter from 'Alice in Wonderland'. There is a touch of madness in his action, but like Hamlet's madness, there is a method in his madness.

All and all, through this novel G V Desani has shot many sparrows with just one arrow. The impact of novel was so strong that modern masters of Indian English like Arundhati Roy and Salman Rushdie publicly accredited the influence of this work on their writing. If the reader can excel the hazard of this bizarre plot-construction and unconventional combination of various versions of English—the standard, the *babu*, the Sanskrit flavour, the Hindi flavour—it assures not only a terrific ride of laughter but it touches so many issues that had absolute relevance in the era of the author but it still feels contemporary. Most importantly, H. Hatterr's eccentricity has an empathetic effect on readers across the world in general and Indian readers in particular since all human-being hides a H. Hatterr inside them which time and again tries to surface successfully or futilely.

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Writing a thesis is like offering retirement planning counsel to a 65-year-old: you can't start with a blank sheet and you'll be in trouble from the first. Ahrens does not hold back in *How to Take Smart Notes* when it comes to making big statements and his critique of academic writing guides is unrestrained. It is important to take notes before beginning to write an academic paper, even if the author does not give precise direction on how to construct a strong research topic, how to arrange a lengthier piece, or how correctly reference sources. As a result, Ahrens' book doesn't fit into either category: broad advice or particular instruction. Rather, it sits somewhere in between. Either a practical how-to guide or a psychological self-help guide that offers suggestions on how to deal with the mental challenges of finishing a piece of writing without incurring emotional breakdowns. "Writing" is the real medium through which all of this activity takes place, according to Ahrens's persuasive meta-reflection (p. 2), and the following is an excerpt from that argument: Writing, in his view, is linked to analytical thinking and the generation of new information. When it comes to the quality of academic writing, Ahrens believes that the amount of effort done in writing (in the form of note taking) prior to deciding on a paper topic is more important than anything else (p. 3). Theoretical physicist Richard Feynman and German sociologist NiklasLuhmann, both of whom specialise in theoretical physics, argue that it is impossible to think rationally without writing (p. 32). For its emphasis on writing as a learning and research tool, it contributes significantly to the current literature on the subject. Writing-to-learn tactics, for example, have been shown to be beneficial in scientific classes, and they may be used in a number of situations (Gunel et al, 2007).

First, we'll look at "smart note-taking." as a concept and the tools that go along with it. The "smart note-taking." approaches are explained in the second section. Note-taking as a precondition for good writing begins with Ahrens describing Luhmann's slip box technique, which he learnt from the prolific NiklasLuhmann, who published around 60 highly significant books and innumerable papers in his 30-year career. In the end, Luhmann would take a piece of paper and write down some notes, with the bibliographic information on one side and a synopsis of the book's content on the other. The bibliographic slip box is the final resting place for these comments. Following this first phase, Luhmann went back and reviewed his notes to see whether any of them were relevant to his own work at the time of writing. Yet only after completing this second step did Luhmann return to his primary slip box and jot down notes on another piece of paper before linking his new notes with those that were already there in order to insert them into the slip box. By linking thoughts and ideas together in this way, he was able to build a foundation for his later work, which included developing arguments and writings that were more fully formed and eloquent. For the final purpose, an index would serve as a starting point for a certain subject matter that had been noticed. While Luhmann used real pieces of paper, according to Ahrens, today's technology provides for more effective administration of a slip box, with free web programmes for storing bibliographic notes and the slip box method itself. Handwritten notes may be good for long-term knowledge, but Ahrens also emphasises the advantages of using digital reference systems such as Zetero and an online slipbox to save notes. Ahrens proposes that the first category of notes in Luhmann's first category of notes be written by hand for the purpose of simplicity and to guarantee that an idea is properly understood (the bibliographic). For mobility and cross-referencing, Ahrens recommends digital tools like Daniel Lüdecke's Zettelkasten (p. 31).

The second section of How to Take Smart Notes explains in great detail how the slip box works, drawing on a wide range of disciplines, from educational science to philosophy and psychology to social sciences and neuroscience to technology studies. It's a great resource for teachers and students alike. There are two parts to this section of How to Take Smart Notes. There are many more uses for the slip box, as noted by Ahrens, in addition to serving as an archive and database for Luhmann's writings (p. 20). As an alternative, consider it a collection of thoughts that have been made public. Subjects, questions, and arguments will

spontaneously emerge from the material, according to Ahrens, if the researcher focuses on what interests him or her and keeps a written record of his or her own intellectual progress. For Luhmann's system, it is vital to stress that it is built from the ground up, rather than following a preset sequence of topics. To put it another way, it acts as a kind of external framework for thinking. Ahrens, a neuroscientist, outlines how a slip box can compensate for the human brain's cognitive shortcomings, such as forgetfulness, subjectivity, and selective perception (Levy, 2011, p. 270). The use of written notes as a metaphor and practical tool for learning, writing, and research also acts as a practical tool for research. According to Ahrens (2004), the slip box's internal connections work similarly to Gadamer's hermeneutic circle: Preconceptions are inherent in all intellectual endeavours, yet they can be rethought and used as a starting point for future investigation. It is absurd to teach the hermeneutic circle at colleges while treating academic writing as if it were to begin with a blank sheet and go in a predefined straight line, as it were to start from scratch," Ahrens writes.

Finally, the author promises to give "six steps to a successful writing career." in the book's concluding section. However, the proposed procedures sound more like a disquisition on human cognition and the psychological undercurrents of (academic) learning and writing, rather than a collection of "how-to" suggestions. When it comes to note-taking and thinking, Ahrens advocates a non-linear strategy that stimulates the development of new ideas rather than creating preconceptions. Unpredictability is anything that cannot be overcome or managed by following a set of regular processes, according to Ahrens. As a result, he emphasises that writing, which he regards to be a synonym for thinking, must be open-ended in order to produce really original findings. Writing in higher education is vital, and Ahrens discusses this in light of this. As the author reiterates his central claim that writing is the primary channel of thinking, he points out that, if done properly, studying may truly be considered independent research, like writing a final thesis (p. 35).

The sliding box's design is uncomplicated. For many authors who want to take full use of the medium's potential, however, it will require a major adjustment in their daily habits. If you've ever taken notes while reading a piece of writing and then tried to put them all together to produce an essay, you'll know how difficult it can be. It may be useful to reconsider old habits and use systematic note-taking to think and write in its own right, even while Ahrens

acknowledges a number of genuine problems. Authors will find detailed instructions on how to take smart notes, build a Luhmann-style slip box, and apply this advice into their everyday routines in this book. Human processes of meaning construction and learning, as well as the generation of really unique knowledge are all carefully examined and stated by Ahrens. As a result, the slip box is made available to students as a teaching tool for long-term learning and an aid for writing (more) efficiently. For Ahrens, it is less about devising a new way of taking notes or arranging academic writing than presenting difficult concerns about the underlying nature of writing as a medium for knowledge generation. This is due to Luhmann's slip box approach being widely used.

As a philosopher of education and social scientist, Ahrens is well-versed in themes such as global disclosure, knowledge creation, and the production of knowledge (2014). When it comes to "improving writing," the book may advertise itself as a how-to manual, but in reality, the book reads more like an academic thesis than a how-to book. Both the practical advice and the underlying philosophy are presented in a way that is both humorous and anecdotal, making the book both accessible and compelling. In this meta-reflection on the importance of writing in and as thinking, this book is enthralling. As a result, Ahrens argues that the humanities are necessary and relevant today. It is sad that Ahrens fails to critically reflect on the alluring hazards of academic careerism for really innovative work, considering his emphasis on increasing personal productivity and 'raising' written output with Luhmann's slip box approach. Neoliberal universities, with their ever-increasing expectations for high productivity in short time frames, have developed a poisonous culture of research characterised by an ideology of 'publish or perish' (publish or perish) (Mountz et al. 2015). (Colquhoun, 2011). Open Science Initiative Working Group 2015 found that distorted publishing incentives in academia are already leading to a five-fold increase in the amount of research published every year (Miller, 2012); on the other hand, exaggerated expectations of academic prolificacy run the risk of lowering the quality of science and demoralising those who are the victims of this type of management mismanagement (Colquhoun, 2011). Increasing governmentalization and commercialization of academic life are also directly linked to the proliferation of publication venues, according to Miller, 2015. So while Ahrens frequently points out that Luhmann's theory can help academics produce more written output,

he sadly fails to consider the same conditions of academic life that make a book like his own so desirable in the first place.

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**Adaptation of CCSS: Its Impacts and Benefits on Overall
Learning and Language Learning Efficiencies: A Brief Study**

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Teachers and administrators in a rapidly changing educational environment are increasingly looking for texts that are both flexible enough to adapt to changes and accessible to people who work in the field of educational research. The adoption of the Common Core State Standards (CCSS) in the United States has necessitated considerable alterations to educational methods. Teaching should be vertically aligned across grade levels while also "horizontally aligning" with other academic areas, as outlined by the Common Core State Standards (CCSS). Teachers and school systems have an obligation to ensure that more students are prepared for college and university by adhering to the Common Core State Standards. It is my opinion that best practises in writing instruction is a book that effectively illustrates to instructors' instructional approaches to improve writing teaching by boosting student critical thinking and emphasising the disparities in disciplinary writing. The authors of this book's second edition have put together a collection of chapters that cover both modern and conventional issues in teaching writing in K-12 classrooms. For this reason, academics in the field of writing education have come up with a variety of strategies to help teachers and students overcome these challenges. Accordingly, this book is an excellent instructional resource for libraries dedicated to the advancement of professional education.

Since the original version did not include any requirements for college and career preparedness in writing, the broad acceptance of the Common Core State Standards (CCSS) is a major factor in this text's second edition's release. Writing teaching for students in grades K-12 is discussed in detail in each chapter, with a focus on the Common Core State Standards

(CCSS). chapters 4-7, which deal with several types of writing (chapters 4-7), dispute whether it is important to educate pupils numerous kinds of writing in school.

Students will learn how to write in a range of contexts using the Common Core State Standards in Part I of the book and Part III of the text on teaching and learning techniques for writing using the Common Core State Standards as a vehicle. One of the book's recurring themes, and one that is an important part of the CCSS, is how to use writing instruction to prepare kids for college and professions. It is a key worry for most educators, legislators, and educational systems in the United States that students be prepared for college and the workforce. It is the writers' goal in this book to address the issue of students' college and job preparedness in a research-based and practical fashion.

Understanding and Correcting Writing Instructional Misconceptions and Problems

They claim that 1) students have not learned to transfer writing abilities across different settings in and out of school, and 2) greater emphasis on disciplinary writing in all classes might serve to enhance the variety of student writing and student comprehension of the written form in general. Building a successful school-writing programme begins with emphasis on disciplined writing. First time I've heard that expression. Interesting. Disciplinary writing is a type of academic writing that focuses on a particular subject matter and is performed inside a specified setting. Although the editors and writers seem to agree that there are underlying principles of "excellent writing," they are sure that students have been poor in these areas and now require explicit education in how to write for specific aims. Research is used to support the statements made in this article, which provides realistic techniques and real-world examples to show how it may be done successfully in the educational area. A wide range of topics and grade levels are covered in the book's chapters, each with their own unique approach to the problem. There seems to have been an editorial drive to emphasise more in Chapter 1 that students' ability to transfer their writing abilities across the bulk of sections and chapters is an important issue to address. As a result, it helps to preserve a feeling of continuity and emphasises the necessity of getting to know students and their goals.

Writing teachers frequently hold an assumption, which is debunked in the first chapter by research and real-world examples. There are two separate constructs of teaching that

instructors sometimes confuse: writers to learn, or writing about a concept, and writers to learn, or the process of gaining an understanding of how to write in a certain context. Writing to learn and learning to write are two terms that are frequently misunderstood, and this book aims to clear up any misunderstandings. First, this notion is mentioned in the text, and it is re-emphasised repeatedly throughout the poem. Examples of classes and classroom practises in this section show that "learning to write" is less prevalent than you may expect. Two sections focus on "writing to learn" and "disciplinary writing," whilst the third section focuses on teaching students how to write explicitly (also known as explicit writing instruction). Writing training components can be separated from one another to aid instructors in making instructional judgments that help students become flexible writers.

Student motivation and evaluation are the focus of two chapters in this book on writing instruction. As low as student disillusionment with writing is, this discovery is all the more important because of how uncommon it is. The writers of these chapters explore students' drive to write and their capacity to evaluate their writing in a relevant and goal-oriented manner. Some of the most common causes of student disinterest in writing instruction are addressed in the chapter on motivation. Here, the emphasis is on the significance of writing for both the students and the teachers, and the different ways in which this significance may be accentuated. In order to improve motivation, this strategy calls for a paradigm change on the part of all the people involved, rather than a one-size-fits-all solution. For example, CCSS are frequently mentioned in the chapter on testing. Additionally, it is possible to improve writing assessment by seeing writing as a performance activity that takes place across time and in relation to other events as opposed to just one instance. "writing to learn" and "learning to write," are two distinct approaches to writing evaluation in this chapter, and students' progress in writing abilities is identified via the use of classroom examples. Rather than just implementing new instructional practises, instructors must also embrace new and flexible ways of thinking about teaching and learning, which are the underlying consequences of these two chapters

Ensuring that Special Populations are considered

ELLs and children with learning impairments are the focus of two chapters in the second part of the book, which offer a variety of opinions and techniques for encouraging writing

development in these populations. The authors explore working with English Language Learners in elementary, middle, and secondary school in great depth, providing specific instances and solutions. However, while this chapter does not review all possible techniques, it encourages the study of practises that promote the involvement of ELLs and the development of writing skills.. The chapter on writing for children with learning difficulties uses a response-to-intervention approach to evaluate how kids respond to educational, research-based treatments. These pupils' answers to educational and research-based treatments are taken into account when evaluating them. For the sake of advancing knowledge, this chapter expands on material covered in earlier chapters. For students and instructors, this framework provides a complete evaluation of student writing that may be used in response to intervention and gives feedback. The method is simple, flexible, and student-centered, and it is designed to help children of all ages acquire self-regulation methods. Based on this chapter's research findings, the RTI framework for writing assessment may be used to all students in order to help them develop more adaptable writing skills. Students from all backgrounds may benefit from the ideas offered in this book because it does not focus on certain populations or subgroups. Instead, it identifies issues, gives solutions, and shows how to put those solutions into action in a way that benefits everyone.

Recognizing and analysing successful and unsuccessful outcomes

Aside from a section on specialised groups, more should have been done to consider the culture and disenfranchisement of various student groupings when it comes to writing tasks.. However, when examining "special groups," there are numerous that might benefit from increased study in the field of writing teaching and practise. This is especially true in schools where English Language Learners and special needs students are common. Teaching and learning may be impacted by the cultures, ideas, and attitudes of instructors and students in a social and political setting. This indicates that instruction should be personalised for each student, as well as contextualised. As far as I'm concerned, this volume does not adequately address how to combine this sort of thinking into the best practises of writing teaching with specific populations.

This book provides a considerable amount of information, examples, and ideas that instructors may use to improve their writing education in the classroom. The inclusion of

Common Core State Standards and the focus on 21st century writing skills make this a very relevant collection of resources for educators. This book is about best practises, but the authors and editors recognise and emphasise that in order to truly progress toward effective writing instruction, more than simple strategy implementation is required; paradigm shifts toward better motivation, more relevant assessment, and supporting students' transfer of writing skills across contexts are central to the purposes this book. As a result, it sets itself apart from similar works in that it provides a road map for implementing necessary changes to the writing instruction that children in the United States now get. Research and practise in writing instruction have led to the development of this work, which aims to improve student performance. Teachers and scholars alike can benefit from having this book on hand.

Research Writing - Teaching: A Review

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Writing is discussed in further depth in Ken Hyland's book *Teaching and researching writing*, which was released in 2016. The book draws on earlier versions of the book to investigate what is known in the subject of writing as well as the current dynamic contributions to the area. However, while he retains much of the current paradigms of writing in this third edition, he shows the electronic shift and its pedagogical consequences with writings that have been released since 2009, when he first published the second version. Asia, Australia, Europe, and North America are just a few of the places this book touches on. Among Hyland's goals, which he outlines in the book's opening chapter, are acknowledging that writing is an ever-changing field, emphasising the significance of discovering, exploring, and developing practical applications for well-known frameworks, and advocating for the "cycle of practice-theory-practice" (p. xii). In addition, he explains the structural changes and the components that have been retained in this third version. While preserving the book's methodology in order to make the concepts accessible, Hyland outlines the inclusion of extra chapters and sections, as well as the switching of Sections II and III, which places *Researching* before *Instruction* in order to illustrate how research influences instruction.

As a guide for students and teachers alike, the book is broken down into four sections: *Understanding writing*, *Researching writing*, *Teaching writing*, and *References and resources*. The first of these areas is *mastering the craft of writing*. Chapters 1–3 include a broad overview of the current state of writing as well as a look at key issues and problems that are having an influence on how people write today. Section II focuses on *research writing*, which includes a wide range of topics, including study subjects, designs, and techniques.

These techniques are all based in ancient and current literature, and Hyland explores the benefits of each of these distinct research procedures. When it comes to *teaching writing*,

Section III uses real-world course and material examples from worldwide contexts to analyse the link between theoretical frameworks and classroom practises. The last part, References and resources, offers the reader with an opportunity to examine the many fields, books, and materials on writing.

When it comes to writing (Chapter 1), Hyland provides an outline of what it is, what it isn't, and what it isn't capable of (Chapter 2). (Chapter 3). Key writing challenges (Chapter 3), as well as quandaries and opportunities, are discussed in Hyland's second section (Chapter 4). (Chapter 4). Focusing on three basic approaches (textual, writer-oriented, and reader-oriented understandings) of study and teaching writing, this section depicts writing as a social and participatory act, and discusses topical difficulties that writing teachers confront today. Hyland doesn't stop at assessing the key frameworks; he goes farther and questions the dominant camps of thinking. It's easy for him to go from these fundamental concerns and pedagogical implications that result from crucial concepts about the cognitive individual activity throughout the book because of the way he frames writing as social practise that is intertwined with a range of settings. Hyland, the author, urges the reader to ponder the topics that now dominate the area in the entire section by asking questions.

First, Hyland encourages the reader to think about the practicalities of research before going on to the following section in Section II, Researching and Writing. For those who think that "teaching and research" are distinct, the author says that it's necessary for teachers that they conduct research (p. 73). According to Hyland, "the importance of research to both our understanding of writing and the practises involved in teaching it." is underscored by emphasising the confluence of theory and practise and begins with design, techniques, and subjects. Finally, Hyland emphasises the relevance of research in both our knowledge of writing and the practises involved in teaching it" (p. 119). Practitioner research, as Hyland calls it, is a branch of inquiry that aims to provide a more complete portrait of writing and writing practises. We'll look at a more complex research approach that combines literary studies with corpus linguistics, ethnography and synthesis research in order to show students the vast range of writing-related subjects they might choose from.

Teaching writing begins with a review of the three basic viewpoints on writing and how these perspectives are translated into the classroom in Section 3 of Chapter 1. Ms. Hyland

acknowledges that "approaching teaching methods with an informed and critical eye" will be a continuing struggle for her as she continues to investigate the connection between classroom practise and theories and frameworks (p. 167). Learning how to teach writing via examples in Chapter 8 Teaching writing: Classes and Courses as well as Chapter 9 Teaching writing: Materials and Practices explain how practise relies on writing research through explicit and methodical explanations of instances. Aside from that, teachers will benefit from the use of genuine writing courses, which will show teachers that they are legitimate.

In the concluding part, Hyland provides a thorough list of references and resources. For writing teachers and scholars alike, this section details the concepts that have been comprehended, as well as the areas that need more exploration.

Throughout his book, Hyland reveals that he intends to publish the third version of the book. In addition to the considerable improvements to the current portions that feature new results and thinking, his new sections address issues of technology, identification, plagiarism, error correction and automated grading, as well as English's dominating position. More than one hundred more citations in the book's first three sections show that the different issues are comprehensively and treated well, even though there is considerable overlap.

The framework of Hyland's book illustrates this relationship between theory and practise, which was one of the book's key purposes. Since Hyland is an experienced scholar and educator, he speaks to his audience as though they were his students. Each component of Hyland's assessment is carefully considered to draw out the consequences and restrictions for novice instructors as well as those on a similar path. There are several areas in which extra growth is needed, as well as avenues for new study for the audience, which he then outlines. He not only connects readers to the active area of writing, but also to theoretical concepts and practical application.

A pioneer poet of ‘Sangar’ form of poetry in Kachchhi Literature:

Janaab Haji Ibrahim Allarakhya Patel alias ‘Maqbool Kachchhi’

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Abstract:

This paper focuses on unique ‘Sangar’ form of poetry in Kachchhi literature. Mighty Kachchhi language emerged with innovative type of poetry known as ‘Sangar’ (means Chain). There is variety of experiments with literary forms in Kachchhi literature that can be rarely seen in other languages. The way a line is being repeated, ‘Sangar’ resembles ‘Kundaliya’ and ‘Áakhyaan’ type of poetry in Gujarati. Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ was a pioneer poet of ‘Sangar’ form of poetry in Kachchhi. He was a grocer by profession;

Key Words: Kachchhi, Language, Literature, Poetry, Sangar

Creating literature is an achievement and in literary writings to pen poetry is an accomplishment. It gives pleasant surprise to the reader of the poetry in Kachchhi Boli(dialect) where script is not available and in the script of another language in which it is written lacks proper alphabet for the phonetic variation of Kachchhi Boli. Still..... Might Kachchhi language emerged with innovative type of poetry known as ‘Sangar’ (means Chain). There is variety of experiments with literary forms in Kachchhi that can be rarely seen in other languages. The way a line is being repeated, ‘Sangar’ resembles ‘Kundaliya’ and ‘Áakhyaan’ type of poetry in Gujarati. Shri Duleray Karani, prominent Kachchhi writer marked this regarding Kachchhi poetry written in ‘Sangar’ form:

“Kachchhi poetry where last line of the stanza is looped with and repeated as the first line of the next stanza is known as ‘Sangar’ form of poetry. And here I wish to remind it emphatically that ‘Sangar’ is traditional form of Kachchhi folk literature! Composed in Bhairavi or Kalingdo raga Bhajans and Kaafi in ‘Sangar’ form mesmerises the listener!”

(Joshi Gautam, ‘Shabadh san’ ,Kachchhi Bhasha jo Anokho Kaav Prikaar ‘Sangar’, Pg no. 23,2015)

It is really heartening to note that Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ who was a grocer by profession; was a pioneer poet of ‘Sangar’ form of poetry in Kachchhi. His father’s name was Allarakhya Siddik Patel and his mother’s name was Rahematbaimaa. He lost his parents when he was three years old. He lived with his younger brother at his grandparents’ place in Mandvi-Kachchh. He studied up to fifth and left school for minor health issues. He joined his family business with his grandfather Janab Sidique Patel. He went abroad for developing his business. He visited Arabstan (Now U A E) and lived in Makala port for three years. He return Mandavi after three years with good experience and set up his own small grocery shop at Sonawala gate in Mandavi-Kachchh. Gradually, he was established as reputed businessman. But, after partition of Hindustaan he shifted to Karachi.

He was mush interested in literature .He was profoundly in love with beauty of Kachchhi poetry and especially ‘Sangar’. He mastered the skill of poetry writing in form of ‘Sangar’. Kachchhi Boli is well known for its brevity in limited vocabulary. Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’ noted this in his poetry as under:

બોલે જી અછત, પ્રસ લજણ, બ્યો ત વરી માપ રખી,

કચ્છી મેં કરણ શાયરી, હી ધાંઇ જો વેપાર ન વે.

‘Finding rhyme in lack of words, and keep it in a metre,

Penning a poetry in Kachchhi is not a grain trade.’

(From original Kachchhi poetry by ‘Maqbool Kachchhi’ translated by Dr. Kashmira Mehta)

Initially as a writer he published first booklet on 20-12- -1927 namely ‘Kachchhni Samasyaao’ discussing political problems of Kachchh. He published three books during 1927 – 1932 entitled ‘Kachchh Kirtan’, ‘Jahleji Jadhut’ and ‘Kachchhi Koyal Part -1’. He published ‘Son jiyu Sangaroo’ in 1958. It is a collection of Kachchhi poetries in ‘Sangar’ form. He also wrote numerous poetries. These poetries were published in contemporary magazines like ‘Khatri Bulletin’, ‘Biraadar- E – Khtri’, ‘Memon Times’ and ‘Don Gujarati’. He left for Pakistan as Hindustaan was divided during partition in 1948.

In general, Janaab Haji Ibraahim Allarkhya Patel alias ‘Maqbool Kachchhi’s works are emphatically vocal about raising personal moral standards. Finding core of the social problems and presenting effectively philosophical literature with amicable solution in poetic writings is his speciality. For example Partition of India. The partition of India and Pakistan displaced between 10 and 20 million people along religious lines, creating overwhelming refugee crises in the newly constituted dominions. ‘Maqbool Kachchhi’s gazal entitled ‘Vendho Ryo’ (Gone) portrays the horrors of senseless communal politics of violence and hatred and the tragic aftermath of separation from beloved. As readers, we grow accustomed to understanding a writer and the man behind the writer as a single entity. Here few lines from original Kachchhi gazal ‘Vendho Ryo’ and translation is available:

વેંધો રયો

“છડેને હેકલો મૂંકે, કરે લાચાર વેંધો રયો,

કિડા ઇનજો પતો મૂંકે, મિલે ધીલધાર વેંધો રયો.

જિગરમે ઘર કરે મુંજે, નિપટ લાચાર કેં મૂંકે,

મહોબત પ્યાર જો મૂંસે, રખી વેવાર વેંઘો રયો.”

Gone.....!

“Leaving me alone and helpless....Gone,

I have no address of my beloved....Gone.

Dwelling in my heart, made me feeble,

Leaving love and adorable relation....Gone”

(From original Kachchhi gazal by ‘Maqbool Kachchhi’ translated by Dr. Kashmiri Mehta)

As a reader, and especially a critical reader, you have to wrench yourself away from his insistent, inward pull; once out of that tilismic enchantment, you look at the beauty of the image conjured up by the play upon words. It shines through the many layers of meaning in all its crystal clarity, its freshness and poignancy.

My experience, both as a reader and translator of ‘Maqbool Kachchhi’s poetry, tells me that is when, maybe, you have reached the core of his poetry, felt its rawness and its allure in a way that is almost tactile. That is also the point when, perhaps, you have prepared yourself to feel the full import of the ‘Sangar’. Here is an example:

ભેથેજી સંગર

“ઉને છપન ઈસવી, એકઈ હુવઈ જુલાઈ,

છની રાતજો નો વગે, ઉતર્યો કેર ખુદાઈ,

ગજણ મિસલ ગુડગુડાટ થ્યા, કુદરત અખ ભઘલાઈ,

ધૂબી હલઈ ધરતી જ કર ! હેવર વેંધી ખાઈ!

ખણી જુલમ જભરાઈ; આફત ઉતરઈ કચ્છતે. -૧

આફત ઉતરઈ કચ્છતે, ધરતીજી ધાંઘોડ,

ઈનસે થઈ અંજારજી, જિજીજ ગરઘન તોડ

ના રિઈ સલામત સેરમે, કૈક ઘરેજી ઓડ,
ભચન મોત જે મોં મિજા, થી રિઈ ઘોડાઘોડ,
ચીસું ને બ્યો ગોડ, ગાલ ન કો કન પિઈ સુજે(2)”

‘Sangar’ in Bheth (Metre)

It was nineteen fifty six, on twenty first July,
At nine o’clock in the night, calamity landed,
Thunder storm started as Mother Nature vary eye,
The earth was shaking! As if it will gobble now,
Boisterously cruel calamity landed at Kachchh! -1
Calamity landed at Kachchh, Moving the earth,
Due to that upheaval, Anjaar collapsed,
No house in the city remained safe.
Scuttle to stay away from the clutches of death,
Dumbfound with Screams, Nothing fell on deaf ears.....! -2

(From ‘Sonji Sangaru’ original Kachchhi Sangar by ‘Maqbool Kachchhi’ translated by Dr. Kashmira Mehta)

The basis of poetry is precisely those connections forged between different elements, different voices, and different perspectives. In envisioning ‘Sangar’ he mastered the skill of poetry writing. He will be remembered for the ages for his valuable contribution to Kachchhi literature.

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6

Symbols – the Historical Artifacts of Identity

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Abstract –

Symbols are conscious communication and language of the subconscious minds. They represent our multidimensional universe. Symbols surround us in numerous forms and form a complex part of our daily lives. They represent a nation's culture, heritage, and history and are part of collective human consciousness. Every culture has its own set of symbols, which are associated with different practices and perceptions. Thus, as a representation, a symbol's meaning is neither instinctive nor automatic. The paper discusses two powerful symbols namely Om and Tai-Chi and concludes how symbols have hidden meanings and doubtlessly they are historical artifacts one attires to identify with one's faith.

Keywords: Symbols, Conscious, Communication, Language, Artifacts, Identity, Religion, Culture

Symbols are conscious communication and language of the subconscious minds. They represent our multidimensional universe. Symbols surround us in numerous forms and form a complex part of our daily lives. Many religions and cultures around the world have been using different symbols for ages. In religious and cultural teaching, symbols are accessible as emblems of belonging. In many cultures around the world namely Indian, Tibetan, Japanese, Greek, and Chinese, just to name a few – people are taught and trained in symbols. Symbols have hidden meanings and doubtlessly they are historical artifacts one attires to identify with

one's faith. Nations prudently choose their symbols. Symbols have become an informal way to put forth an ideology or to express an abstract thought of a group of people who share the same goals. Symbols represent a nation's culture, heritage, and history and are part of collective human consciousness.

Being vehicles for communication within a frame of reference, symbols also convey influential meanings based on a set of collective values, potentials, and philosophies. They can cause us to think and behave in certain ways. Symbols can also lure us together via encoded information, or they can create blockades separating us. As our emotions, perceptions, and manners are influenced by these shared codes. One of the best-referenced theories about language among sociologists is the Sapir-Whorf theory. This theory states that our thinking is determined by language and that people who speak different languages, view the world and think about it relative to their own language. As one speaks a different language, one experiences a different world map. This simple theory has strong consequences for notions of culture, cultural relativism, and cultural symbolism. A symbol is a relationship between two things (Howe, 2004). Language associates and connects ideas. Thus, the mental link made between the symbol and the idea (meaning) is culturally determined. Cultural and religious symbols exist around the world because people attach meaning to them, making them icons to represent a place, a region, or a historical period – making them historical artifacts of identity. People's perceptions of the same symbol depend on their individual or collective mental, spiritual and emotional associations.

Many modern business enterprises also use symbols to boost their sale. As such Symbols have become global in our modern lives. Modern symbols are unequalled, transcultural, and transmedia. Well, it can be said that Symbols have various purposes, most of which can be condensed down into three main categories — to identify, to describe, or to create value. While today we mostly associate symbols with trademarks, and therefore commerce, early symbols served an entirely different function — to organize order from chaos.

From the embryonic period to the present-day humans have sought to use and understand the mystery of symbols. To the human mind, symbols are cultural representations of reality. Every culture has its own set of symbols, which are associated with different practices and

perceptions. Thus, as a representation, a symbol's meaning is neither instinctive nor automatic. In different ages, humans have interpreted and reinterpreted these symbols. Many of the symbols that we take for granted today as inert signs of religious or secular life that were created long ago. A symbol that heals in one country may be sore in another e.g. Swastik - in Europe and the West, it is a disturbing reminder of Hitler and the Nazis regime, while in China, India, and many parts of Asia even today, a version of the swastika signifies good luck and synchronization. Nonetheless, to determine the cultural origin of a symbol is to fall into a trap.

Accordingly, so far it is crystal clear that symbols have been used by all religions around the world. Symbols may be visual, like Cross or Om, or they may represent God as power like shivling. The fundamental concept of any field of knowledge is basically abstract and it forms the base of its complicated structure. This abstract principle can be comprehended and made concrete by following the principle of 'from seen to the unseen' and 'from known to the unknown.'

We can illustrate it by turning to maths. When teaching a point or a straight line the teacher proceeds to represent the same on the Board, with the words Let A be a point and let B another point, now joining AB gives us a line here the teacher uses the word *let* for the simple reason because the ideal point or the ideal straight line (which has neither length nor width) can never be represented on the Board. Here the point or the line is symbolic. Yet an entire geometry is built on this *let* and a whole building or a bridge is the practical outcome of this science.

Herein lies the utility and necessity of symbols. In fact, life is impossible without the use of symbols. In science as well as spirituality the use of the symbol is inevitable. Every language, Every nation, Every society, Every religion, Every sect, Every gender, has its own set of symbols.

Language is a system of symbols and rules that enable us to communicate (Harley, 2001). The symbols used in language can include speech sounds as well as writing. While religious symbols are used to convey concepts concerned with humanity's relationship to the sacred or holy and also to the social and material world. For a county or society symbols are intrinsic to

its identity and heritage. In the development of the symbol, religious experience, though, and logic are all connected, but each places different accents on the individual categories and species of the symbol. Consequently, we should remember that religion often draws its symbols and pictographic forms from the social, political, and economic spheres.

While Spirituality deals with human, creation, ultimate destiny- topics that are abstract as well as inscrutable. Here symbols and emblems become a center of energy and enhance spiritual progress. For long symbols have been used in rituals, magic, and divination. Symbols also have consciousness and humans have the capacity to work with symbols. The ability to work with symbols can be learned by initiations as in Reiki and other healing methods. Symbols connect us with universal energy. Symbols thus act as a trigger to awaken consciousness accordingly opening gateways to new realities and higher frequencies.

Let us discuss two powerful symbols, Om and Yin-Yang. Both these symbols have a special way to connect to the powerful and transforming energies of the Universe, thus creating, attracting, healing, and manifesting.



Om a powerful symbol (reference found in Mandukya Upanishad) is the universally accepted symbol of Hinduism. All cults and groups honor this symbol and use it. The sound of Om is itself powerful, and the symbol is the one that indicates subconscious, conscious, superconscious, and salvation. The use of this symbol in the right way can bring tremendous healing. The symbol of Om is an articular as well as a visual symbol for Brahma. Consequently, it represents the power that creates, develops, and destroys the universe.

This syllable OM is indeed Brahma. This syllable is the Highest. Whosoever knows this syllable obtains all that he desires. This is the best support; this is the highest support. Whosoever knows this support is adored in the world of Brahma.

(Katha Upanishad I, ii, 15-17¹)

It is the smallest mantra (मंत्र). It is also called mool-mantra, (मूल) means fundamental and ancient. It is a common practice to begin other mantra's with Om, like - Om namaḥ Shivāya - ॐ नमः शिवाय, Om shānti shānti - ओम शांति: शांति:

Even today in the majority of households that follow *Sanatan Dharam*, Om is the first word that is spoken in the newborn baby's ears. It is also the first alphabet that is taught to children when they first take a pencil in their hands. Any auspicious work begins with Om. Most of us begin our day or work or journey by uttering Om. This symbol is also found at the head of letters, at the beginning of examination papers etc. Today, Om is also a widespread symbol used in fashionable body art and tattoos. While many Hindus wear the sign of Om as a pendant. The symbol is even today seen at religious places, shops, industries as well as homes. Hence, Om is the most popular symbol and healing mantra in the spiritual community. Accordingly, Om the symbol is a heritage and cultural identity of Hindus.

Om is spoken at the beginning and the end of Hindu mantras, prayers, and meditations and is frequently used in Buddhist and Jain rituals as well. One of the most powerful mantras in Buddhism begins with Om. It is known as the lotus mantra and is chanted as *Om mani padme hum*. Om as a part of the bija mantra is regarded as sacred in Esoteric Buddhism. In Jainism "Om Namah" is used as a short form to the Navkar Mantra, which is the most significant mantra in Jainism and it also refers to the initials of the *Panca-Parameṣṭhi* or the five supreme beings. While, *Ik Onkar* meaning One God, One Supreme Reality, and is considered a key principle of Sikh philosophy. It is also the opening phrase of the Mool Mantra from the Guru Granth Sahib, which is the first composition of Guru Nanak.



While Yin-Yang or the Tai-Chi symbol is part of the Taoist Symbols group. This symbol is used to describe how seemingly opposite or contrary forces are interconnected and interdependent in the natural world; and, how they give rise to each other as they interrelate to one another. The theory of the Yin, the Yang, and the Tao owes its origin or systematization to Chinese philosopher Lao Tse (The Old Master, 7th Century B.C.)

Eventually, the Yin Yang teaches humanity to not fight and oppose because of the differences but to sustain and maintain harmony by making use of both sides' values. It shows how opposite forces are complementary, interdependent in the real world. The Tai-Chi represents perfect and complementing balance. Yin Yang is a fundamental aspect of Taoist thought. Many critics believe that the symbol and concepts existed before Taoism, and coexisted with the Five Element theory. While the Yin Yang principles were adopted by Tao, they were also accepted by nearly all Chinese, regardless of religious belief. There are also other astrological explanations to this symbol, as in the case with other symbols also. This symbol has been found in more than one culture and over the years has come to represent Taoism.

Just like Om, Yin-Yang is still being pondered and discussed the world over by Taoists, Buddhists, Vedantists, Yogis, and students of traditional Indian and Chinese healers. Even though different religions interpret the symbol differently, the basic meaning of the symbol remains unchanged. We can thus say that Om or Tai -Chin and other symbols are not just a symbol or a single word but they are divine vibration of the Universe. Consequently, historically Symbols are used for identification as well as transformation.

Accordingly, the significance of symbols is threefold. Foremost, they are perceptible expressions of various philosophical doctrines that defined the relationship between the individual and the universe. Subsequently, they strengthen and control religious practices in their essence and form, and thirdly, they transmute the whole activity of art into something that is both creative and cultural. Moreover, by default power of symbolism to feed culture in a simple yet meaningful way, encouraged representation.

We can say that symbols are easily recognized artifacts that are used as means to communicate the history and culture of a particular nation. They can also be used to install pride and unity in a nation's population. Symbols express the history and culture of a nation. Consequently, Symbols are like artifacts, which act as prompts to remind people in the culture of its rules, beliefs, etc. They act as a way to keep people united. Symbols thus help to create a resounding mythos expressing the moral values of society.

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